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Dr. Bruce would explain this idea as borrowed from the mediæval romances of chivalry, in several of which occurs "the incident of the victorious knight who on three successive days of a tournament appears each day disguised with a horse and armor of different colour," though he is "unable to say what was Marlowe's immediate source."

It seems not unlikely, indeed, as M. Faligan (*De Marlovianis Fabulis*, Paris, 1887) has suggested, that Marlowe's earliest plays are influenced, in certain general aspects of tone and sentiment, by the popular romances—or, it might be safer to say, by the early chivalrous dramas based upon them. But this is probably not a matter likely to be cleared up very greatly by the accumulation of vague parallels, and in the passage under discussion I think there can be no question that Marlowe, instead of shaping his hero after the impossible knights of mediæval fiction, is merely versifying the accounts of the real Tamburlaine as they lay before him.

The most immediate English source of *Tamburlaine*, Thomas Fortescue's translation of Pedro Mexia's *Silva de varia lecion* (ed. 1571, Part II, Ch. 14, fol. 67–71), contains the following passage:

"It is writen of him, that in all his assautes, of any castell or citie, he vsually would hang out to be seen of the enimie, an Enseigne white, for the space of one full daie, whiche signified, (as was then to all men well knowen) that if those within woulde in that daye yelde theim, he then woulde take them to mercie, without any their losse of life or goods. The seconde daie hee did to bee hanged out an other all redde, lettynge theym thereby againe to vnderstande, that if they then woulde yelde, he onelie then woulde execute Th' officers, Magistrates, maisters of housholdes, and gouernours, pardonyng, and forgeuyng all others whatsoever. The thirde daie he euer displaid the thirde all blacke, signifiynge therby, that he then hadde shutte vp his gates from all compassion and clemencie, in such sorte, that whosoever were in that daie taken, or in anie other then folowyng, shoulde assuredly die for it, without any respecte either of man or woman, litte or greate, the Citie to be sackt, and burnt with all to ashes: whence assuredly it can not be saide, but that he was verie cruell, though otherwise adorned with many rare vertues."

Mexia's account is based mainly, it would seem, upon the Latin chronicle of Andreas Cambinus, of which an English version by John Shute appeared in 1562. The same story is told independently in another work probably familiar to Marlowe, Thomas Newton's *Notable Historie of the Saracens—Drawne out of Augustine Curio and sundry other good Authours* (1575). Speaking of Tamburlaine, Newton says (fol. 129):

"When he cam in sight of his enemies, his custome was to set vp three sortes of Pauylions or Tentes: the first was white, signifying therby to his Enemyes, that if at that shew they would yelde, there was hope of grace and mercye at hys handes: the next was redde, whereby he signified bloude and flame: & lastly blacke, which betokened vtter subuersion & mercilesse hauocke of all things for their contempt."

A comparison of the three passages quoted above will show that Marlowe introduces nothing of consequence which is not found in one of the prose extracts, and ultimately in the sources of the latter, the Latin chronicles of the wars of Tamburlaine. There appears no sort of reason to predicate a more imaginative treatment on the poet's part of the facts as he had received them than would naturally result from the heightening of prose into dramatic verse.

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COLERIDGE'S INFLUENCE ON POE'S POETRY.

To the Editors of Mod. Lang. Notes.

SIRS:—The indebtedness of Poe as a poet to Coleridge is greater and more specific than is commonly believed. Mr. Woodberry (in his *Life of Poe*) states that Coleridge was the guiding genius of Poe's entire intellectual life; but he does not follow up this assertion by examples from the latter's verse. Yet there are some which are almost unmistakable,—most of them from the earlier poems, as indeed would naturally be the case. One, however, occurs in *The Raven* (1845):

"'Prophet,' said I, 'thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden," etc.

The corresponding passage in *Christabel* can hardly be a coincidence:

"That saints will aid if men will call,
For the blue sky bends over all."

Of the early poems, *The Sleeper* (1831) is most definitely influenced—which is significant, for Poe himself declared that he preferred this poem to *The Raven*, adding what hardly seems true at the present day: "There is not one man in a million who could be brought to agree with me in this opinion." In the first place, the metre is the same as that of Coleridge's *Christabel*, though not handled with equal freedom. Moreover, the opening line is suspiciously similar:

"At midnight, in the month of June."

(*The Sleeper.*)

"'Tis the middle of night by the castle clock."

(*Christabel.*)

And, just as Geraldine is a peculiarly strange, unexplained creature from an unknown land, so the lady of *The Sleeper* has come

"O'er far-off seas,

A wonder to these garden trees!

Strange is thy pallor! strange thy dress!"

As one reads on, one finds that the atmosphere of the whole poem is delicately redolent of Coleridge. It is a kind of divine opium vision. The moon is a "mystic moon," and

"An opiate vapor, dewy, dim,

Exhales from out her golden rim."

The lines which follow, in marvellous adaptability to purpose, have not been excelled by the English poet:

"And softly dripping, drop by drop,

Upon the quiet mountain top,

Steals drowsily and musically

Into the universal valley." [of sleep]

The City in the Sea (1831, revised 1845) betrays hints of *The Ancient Mariner*, especially in the emphasis upon the sea as "hideously serene"; but the similarity is more subtle than the kind that may be indicated by quoting parallel passages. (Both the *City in the Sea* and the *Sleeper*, by the way, obviously resemble some parts and elements of *The Fall of the House of Usher*). *Israfel* (1831), again, has at least one passage drawn from Coleridge:

"None sing so wildly well

As the angel Israfel,

And the giddy stars (so legends tell)

Ceasing their hymns, attend the spell

Of his voice, all mute."

"And now it is an angel's song

That makes the heavens mute."

(*The Ancient Mariner.*)

Even the reference to the albatross in the song from *Al Aaraaf* (1829), "'Neath blue-bell or streamer," is probably not accidental. And it has long been known, of course, that the repetends of *Ulalume*, *Lenore*, and *The Raven* were suggested by Coleridge in *Christabel* and other poems.

In the light of such evidence it becomes questionable whether Poe's originality as a poet has not been at least a trifle overestimated. It still remains sufficiently great; but no service is done to the poet's memory by attempts to prove that his product was unique. Even that almost unique masterpiece, *The Haunted Palace* (1839), seems—perhaps fancifully—to the present writer to have

certain faint mist-wreaths of *Kubla Khan* hanging about it; but it is none the worse for that!

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"L'ART POUR L'ART."

To the Editors of Mod. Lang. Notes.

SIRS:—It has always been said that the phrase "l'art pour l'art" was coined by Victor Cousin, and first used by him in a course of lectures delivered in 1818 (cf. Michiels, *Histoire des Idées littéraires en France au XIX^e siècle*, 1842, ii. 102 sq.; Cassagne, *La Théorie de l'Art pour l'Art en France*, 1906, p. 39, and Lanson's review in the *Revue d'Histoire littéraire de la France*, 1906; Stapfer, *Questions esthétiques et religieuses*, 1906, p. 26 sq.). But as a matter of fact the phrase appears in the *Journal Intime* of Benjamin Constant as early as 1804. Constant sums up Schelling's aesthetics in the sentence: "L'art pour l'art, sans but, car tout but dénature l'art" (*Journal Intime*, ed. Melegari, 1895, p. 7).

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'FIGGING'—FORTESCUE'S *Foreste*.

To the Editors of Mod. Lang. Notes.

SIRS:—Under the caption 'Fig^{vs}' the *New English Dictionary* gives the following inadequate treatment of the word 'figging' in the sense of 'thieving': "Figging *vbl. sb.* only in 'figging-law.'" The earliest recorded instance of the compound is from *Dice Play*, c. 1550. The simple word occurs, however, in Thomas Fortescue's *Foreste* (1571), where a passage concerning Tamburlaine runs thus: "He in no case permitted any robberies, priuie *figgyng*, force, or violence, but with seueritie and rigour punished whom soeuer he founde thereof giltie" (fol. 84).

The lines I have quoted appear in a chapter of the *Foreste* (Part II, Ch. 14), which Albrecht Wagner has reprinted in full in the introduction to his edition of *Tamburlaine* (Heilbronn, 1885, pp. xiii-xxii). Since the book is of considerable importance and there exists, so far as I know, no other modern reprint of any part of it, it may be worth while to indicate the mistakes in Wagner's text as shown by collation with the Bodleian copies of the editions of 1571 and 1576. Wagner did not consult the latter edition, and so emends conjecturally several printers' errors of the first edition which are set perfectly right in the second. I disregard Wagner's purely typographical inaccuracies, and give below the more serious variants: